

CHARLES BURNAND GALLERY

FABRIKR

AUGUST 2026

FABRIKR

Founded in Seoul in 2010 by Dongkyu Kim and Sungjo Kim, FABRIKR is the collaborative artistic practice of two artists working across collectible design, sculpture, lighting, installation and site-responsive architectural projects. Established following their graduation in Surface Design from Sungkyunkwan University, the studio grew from a shared desire to build a life through making together.

Since its founding, FABRIKR has evolved from creating collectible furniture into a multidisciplinary practice that spans object, environment and architecture. Working with materials including reclaimed steel, timber and epoxy resin, the studio develops works that reveal new possibilities within overlooked materials while preserving the traces of their previous histories. Alongside limited-edition works, FABRIKR has realised installations and architectural collaborations, including Seoul's Onion cafés and the Chicoriy Hotel.

Today, the studio continues to expand its practice across disciplines and scales, developing projects that move fluidly between collectible design, sculpture and the built environment.





Practice, Process and Materials

At the heart of FABRIKR's practice is the belief that materials, like people and places, accumulate histories through time. Rather than viewing discarded materials as objects that have lost their purpose, the Seoul-based collaborative practice approaches them as carriers of memory and latent potential. Its work is not concerned with rescuing materials from obsolescence, but with creating new relationships between materials, time and people, allowing the familiar to be encountered in unexpected ways.

Founded by Dongkyu Kim and Sungjo Kim in 2010, the studio has steadily evolved from creating collectible furniture to developing a multidisciplinary practice spanning sculpture, lighting, installation and site-responsive architectural projects. This evolution reflects a broader shift in thinking. While the early work naturally engaged with ideas of reuse and sustainability, the focus has progressively moved towards transformation. The question is no longer what a material once was, but what it still has the capacity to become.

This philosophy informs every stage of the studio's process. Projects rarely begin with a predetermined image or sketch, instead originating through the discovery of a material. Time is spent observing, handling, dismantling and combining elements until unexpected relationships begin to emerge. Rather than imposing form upon a material, the artists allow it to develop through an ongoing dialogue with the material itself, responding to what it reveals. Conversation is fundamental to this way of working: between the two founders, between materials with different histories, between past and present, and ultimately between the finished work and those who encounter it.

Materials are selected not for their rarity or novelty, but for the histories they contain. Weathered steel, reclaimed timber and found fragments retain the traces of previous lives, while epoxy resin provides the means to bring disparate elements into a single, coherent presence. Valued for its transparency, depth and ability to preserve light, epoxy does not conceal those histories but allows them to remain visible, bringing different materials and temporalities into dialogue within one form. For FABRIKR, it is less a construction material than a medium capable of preserving time while creating new relationships between materials.

This understanding also shapes the studio's notion of completion. A work is never regarded as a fixed conclusion, but as part of an evolving body of enquiry. Individual pieces develop into series, series expand into environments, and increasingly the work extends beyond the scale of the object to consider how people, materials, nature and time might quietly coexist within a shared space.

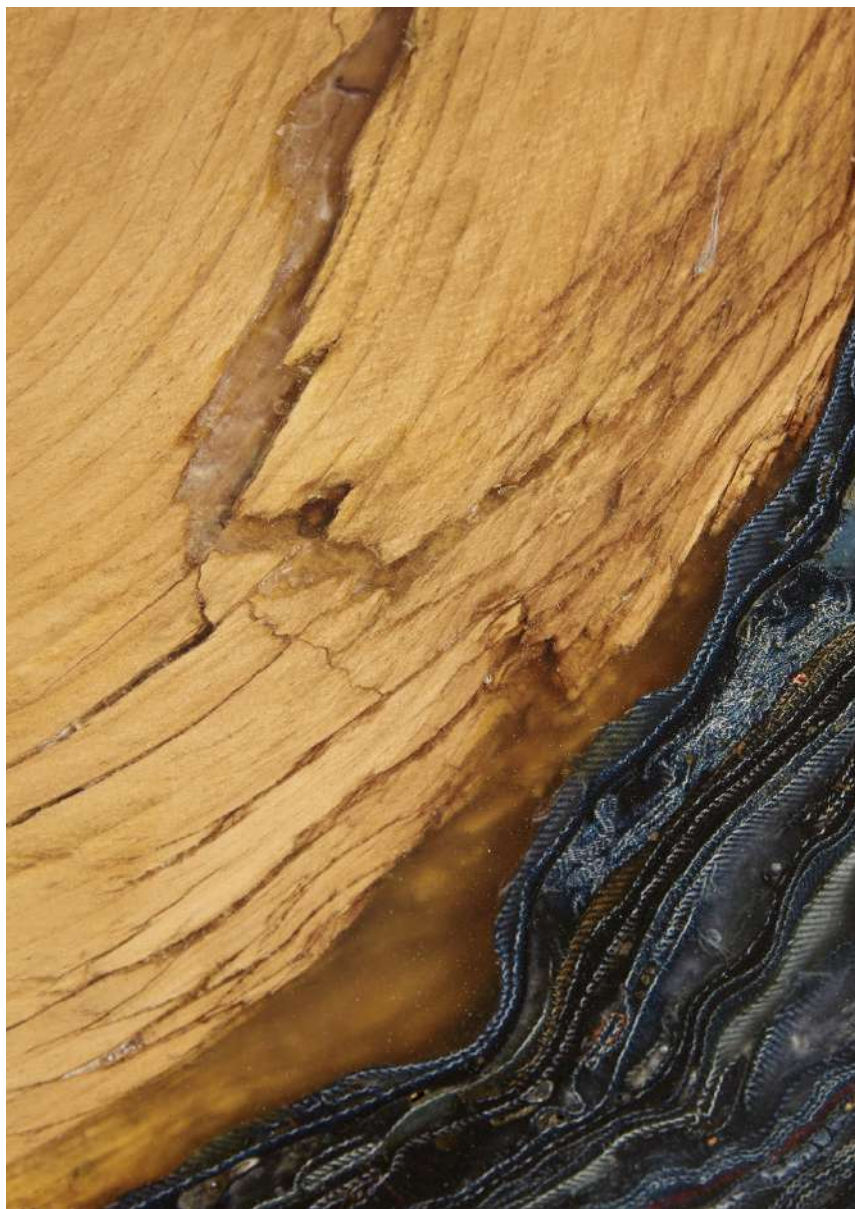
Whether realised as collectible design, sculpture, lighting, installation or an architectural project, each work forms part of the same continuing investigation into the relationships between materials, time and people, guided by a belief that every material carries time, every place holds a story, and every existence deserves to be seen again.



FABRIKR | Gyeol | 2026

Epoxy, fabric, wood
H. 70 x W. 265 x D. 60 cm | H. 27 1/2 x W. 104 3/8 x D. 23 5/8 inches

Photo: Courtesy of the Artist







FABRIKR | Sparrow Chair | 2025

Epoxy resin, rebar
H. 77 x W. 44 x D. 43 cm | H. 30 1/4 x W. 17 3/8 x D. 16 7/8 inches

Photo: Courtesy of the Artist



FABRIKR | Sparrow Table | 2025

Epoxy resin, rebar
H. 72 x W. 70 x D. 70 cm | H. 28 3/8 x W. 27 1/2 x D. 27 1/2 inches

Photo: Courtesy of the Artist







FABRIK | Sparrow Chair, Green 02 | 2026

Epoxy, rebar
H. 77 x W. 44 x D. 44 cm | H. 30 3/8 x W. 17 3/8 x D. 17 3/8 inches

Photo: Courtesy of the Artist



FABRIKR | Sparrow Chair, Green 03 | 2026

Epoxy, rebar

H. 77 x W. 44 x D. 44 cm | H. 30 3/8 x W. 17 3/8 x D. 17 3/8 inches

Photo: Courtesy of the Artist







FABRIKR | Sparrow Kiss, Grey | 2026

Epoxy, rebar
H. 72 x W. 42 x D. 47 cm | H. 28 3/8 x W. 16 1/2 x D. 18 1/2 inches

Photo: Courtesy of the Artist



Artists Statement

At the heart of our practice is a belief that overlooked materials still hold meaning. We are drawn to materials that have been abandoned, weathered or forgotten, not because they have lost their function, but because they carry the traces of time within them. Rather than seeing these materials as waste, we see them as the beginning of new possibilities.

Our work is not about recycling. It is about transformation. We are interested in how materials can move beyond their original purpose to acquire a new presence, allowing familiar things to be encountered in unexpected ways. Whether working with reclaimed steel, weathered timber or epoxy resin, we are always searching for the relationships that can emerge between different materials, different histories and different moments in time.

Most of our work begins not with an idea, but with the discovery of a material. We spend time observing, touching, combining, taking apart and rebuilding until the material begins to reveal its own possibilities. Rather than imposing a preconceived form, we allow the work to develop through an ongoing conversation with the material itself.

As our practice has evolved, our interests have expanded beyond individual objects towards creating environments where people, materials, nature and time can quietly coexist and interact. Whether realised as collectible design, sculpture, lighting, installation or architectural projects, we hope each work offers a moment to pause and look again.

Before explanation comes emotion. We hope people first experience a sense of beauty through form, light and material. If that encounter later leads them to become curious about the stories embedded within the work, we could not ask for more.

We believe every material carries time, every place holds a story, and every existence deserves to be seen again.



Winner
Best of Show
2025
DESIGN
MIAMI.

CHARLES BURNAND GALLERY

Charles Burnand Gallery champions contemporary collectible design, with a particular focus on Art Furniture and Illuminated Sculpture that fuse radical material integrity, emotional resonance, and intellectual rigour. Founded in 2009 by Simon Stewart, the gallery presents both emerging and established contemporary artists and designers, curating monumental, sculptural works that push the boundaries of function, perception, and craft.

Known for its forward-thinking programme and sculptural focus, the gallery exhibits internationally at leading fairs including Design Miami, Frieze, PAD London, Salon Art + Design, and Collect Art Fair.

Alongside its exhibition programme, Charles Burnand Gallery operates an in-house design and production studio specialising in the development and realisation of monumental Illuminated Sculpture, enabling artists to create ambitious works at architectural scale through a global network of specialist makers and master artisans.

In 2026, Charles Burnand Gallery opens a flagship gallery in Mayfair, London, followed in 2027 by a permanent gallery in the Cotswolds, establishing a dual-site platform for ambitious exhibitions, international cultural programming, and institutional collaborations.

Awarded Best in Show at Design Miami in 2025, Charles Burnand Gallery continues to build an internationally recognised platform dedicated to the most ambitious voices in contemporary collectible design.

CHARLES BURNAND GALLERY

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